



THIS WEEK AT THE THEATRES

SALT LAKE THEATRE—Tomorrow and through Friday evening, matinee Wednesday, Maude Adams in "Peter Pan," Saturday matinee and evening, Rose Coghlan in "Mrs. Warren's Profession."

ORPHEUM—The Orpheum Stock company all week in "The Dancing Girl." Matinees Wednesday and Saturday.

GRAND—This evening and through Saturday evening matinees Wednesday and Saturday, Miss Laura Frankfield and company in "Hearts of the Blue Ridge."

LYRIC—This evening and all week—Vaudeville.

The really great theatrical event of the Salt Lake season is scheduled for this week at the Theatre, when Maude Adams comes for an engagement of six performances, five nights and a matinee, in "Peter Pan." Reports are that Miss Adams is looking forward with much pleasurable anticipation to her visit, the first in two years. When she was last here she was given a magnificent ovation, such an ovation, indeed, as few players have been accorded at the hands of local playgoers.

That the scenes of two years ago will be repeated this year need hardly be said. The heartiest kind of welcome is being prepared for Miss Adams, every man, woman and child in Salt Lake is Miss Adams' friend, and all will want to see at least one of her performances. "Peter Pan" has been universally praised wherever it has been seen, and even if the play were a poor one, Miss Adams might still feel sure of open-hearted, warm-hearted cordiality in the city of her first appearance, both on the stage of life and on the stage where life is mirrored.

On this page will be found an argument, prepared by the press agent, in favor of "Mrs. Warren's Profession," which Rose Coghlan is to present at the Salt Lake theatre next Saturday afternoon and evening. The agent says: "Common sense people accept the Shaw drama for just what it was intended to be—a frank discussion, from a moral viewpoint, of an evil that the world has known since time began." The play has been pronounced unspeakably vile, dramatic critics, as a rule, are not prudes, but a great many of them have said that there is no excuse for the existence of this play.

To say that it is necessary to portray the Mrs. Warren character on the stage is to state an utter absurdity. The fact that she typifies an evil as old as the world by no means justifies the placing of the type before decent people. It is necessary to clean cesspools, but up to date no dramatist has builded a play around the cleaning of a cesspool. "Mrs. Warren's Profession" involves a look into a moral cesspool.

PROMISE OF THE THEATRES.

"Peter Pan."

Beginning tomorrow night, and continuing for five nights and a Wednesday matinee, there will be offered by the management of the Salt Lake theatre the most important bill of its season's repertoire, when Charles Frohman presents Maude Adams in her famous play, "Peter Pan." In order that everybody may have an opportunity to see Miss Adams, contrary to her usual custom, she will act "Peter Pan" at the Wednesday matinee.

The cast and production of "Peter Pan" for its performances at the Salt Lake theatre will be precisely those which were seen at last season by the audiences which thronged the Empire theatre, New York. In fact, everything is being done to open Miss Adams' present season as auspiciously as she began last year's.

The fact that this will be Maude Adams' first visit to Salt Lake City in two years, as well as the general fame of her performance in "Peter Pan," will naturally make the rush for seats very great. But every effort will be taken to distribute seats with strict fairness. It has been decided not to accept any orders by telephone. Mail orders, enclosing checks or money, will be filled in the order in which they are received. The sale of seats will be conducted strictly according to the policy of "first come, first served."

The popularity of J. M. Barrie's "Peter Pan," surpassing any other work that ever left his pen, even "The Little Minister," is now so general as scarcely to call for additional exposition. His story, which has been praised and rewritten by many famous writers, reads in outline as follows:

Once upon a time, there lived in a certain city a family by the name of Darling. Mr. and Mrs. Darling were the parents of three children, Michael,

John and Wendy, a girl. The children slept in the most delightful of nurseries, attended by a wonderful dog called Nana. Nana could do everything but talk. Whenever Mr. and Mrs. Darling were away from home, she not only guarded the children, but got their clothes, prepared their bath, and put them to bed. So upon the night which we have in mind, the Darling parents felt no hesitancy about going to the opera, leaving the children in the care of Nana. But the nurse dog had no sooner left the nursery than there flew in through the large latticed window, which happened to be open, a fairy boy in a curious suit of green. He had been there before, it turned out, but on that earlier visit had carelessly left his shadow in the room, and had now come back in search of it. Very stealthily he crept about the nursery, guided by his invisible fairy companion, Tinker Bell, in search of his lost shadow. At last, finding it and fastening it to himself again with the assistance of Wendy Darling, whom he had awakened by this time, he danced from one side of the room to the other in the most ecstatic joy, only stopping when Wendy suddenly asked him who he was anyhow. It turned out that the boy was Peter Pan, and that he lived far off in the Never-Never-Land, where he was captain of the famous band of Lost Boys. The Lost Boys, you see, are those little chaps that fall out of their perambulators when the nurse is looking the other way. If they are not called for in seven days, they remain forever a part of Peter's band. At this point in the introduction, Wendy's two little brothers were awakened and were absolutely fascinated by Peter as Wendy was, but greater still was their joy when Peter, by blowing fairy dust upon their shoulders, invited them to come away with him to the Never-Never-Land. So away they all flew through the latticed window far, far off to the Never-Never-Land. There they encountered red Indians and pirates, a formidable crocodile, some wonderfully ferocious wolves, until at last when rescued from a pirate ship by Peter, the little wanderers are returned to their parents.

This runs in mere skeleton, the story of "Peter Pan," the most daring, the most fanciful stage spectacle written within the memory of any modern playgoer.

"Mrs. Warren's Profession."

"If you are going to base your acquaintances on moral qualifications, you won't have any friends in decent society."—Sir George Crofts.

Greater New York wasn't big enough two years ago for "Mrs. Warren's Profession," and the police rang the curtain down on Bernard Shaw's sermon in dramatic form. Even Kansas City must cast a censorial eye on the play before the police would permit it there a few weeks ago.

Common sense people accept the Shaw drama for just what it was intended to be—a frank discussion, from a moral viewpoint, of an evil that the world has known since time began. Men and women go to see "Mrs. Warren's Profession" to be "shocked" in the usual theatrical sense; they are looking for the Shaw drama to prove sinfully enticing, like the Anna Held "show," a French farce, or that under the thin disguise of moral instruction, it will unveil a "realistic picture" of vice in its "native lair." But these morbid anticipations, like those of the New York police, will be compelled to accept the decision of the New York courts—that "Mrs. Warren's Profession" contains nothing inimical to public morals. Aside from Mrs. Warren, who tries to appear a lady and a model mother, and who, like the admitted heroine of Clyde Fike, uses never a profane or indecent word in admitting circuitously that she keeps "disorderly houses" in distant cities, there is no creature introduced from the "under world." The "dens of vice" are two

pretty English gardens, a primly proper "sitting room" in a country villa, and the offices of a well-known lawyer in London. In short, "Mrs. Warren's Profession" has a mission—it teaches one of the greatest moral lessons ever prepared for the stage.

Just why "Mrs. Warren's Profession" should have been so bitterly attacked is not evident. It may have been conjectured that weak spirits would accept Mrs. Warren's arguments for her evil choice and ignore the contradiction of her own experience. But she merely expresses publicly the arguments that people hear privately when no word is uttered on either side. As for the apparent contentment of religion and the clergy that the play contains, the real contention is a sufficient defense.

Miss Rose Coghlan and an excellent cast of metropolitan players will present this most discussed dramatic masterpiece by Bernard Shaw at the Salt Lake theatre on Saturday, June 8.

"Hearts of the Blue Ridge."

This week at the Grand local playgoers will be treated to a notable presentation of one of the most dramatic and sensational plays the sectional feuds and strifes of this country have ever given rise to, "Hearts of the Blue Ridge," from the versatile and dramatic pen of Hal Reid.

It is a "feud" play of the most pronounced type, and the story that is told of the stirring times prevalent not so very long ago in the region of the great Blue Ridge range of mountains

in North Carolina is one in which a simply, every-day love affair holds full sway through a series of stirring incidents that follow the reopening of an old quarrel between the families of Sim Carter and Zack Reynolds.

The picturesque mountains form a beautiful background for the story as it unfolds through four acts of romantic events. It is a play that requires a big scenic production, and Pelton and Smutzer, Miss Frankfield's managers, have always maintained a notable presentation of the piece with a wealth of special scenery and realistic stage settings. Miss Frankfield will be seen as Missy Carter, a beautiful young mountain girl who has given her heart and hand to the youngest member of the Reynolds family, Bob, against her father's commands.

This will be the first presentation of "Hearts of the Blue Ridge" in Salt Lake, though the play has scored a big success on the eastern stage the past few years. In determining to give the piece an immense scenic production, Pelton and Smutzer are only carrying out the policy they have always maintained at the Grand of staging their productions in the finest possible manner and making the theatre the popular playhouse of the town. The members of Miss Frankfield's company have been particularly well cast. Mr. Morrison, the leading man, will play Bob Reynolds, and he is well adapted to the role. Frederick Bernard will be seen as a negro character, and Louis A. Conaughy as Frank Reynolds. Miss Alice De Lane will play Mrs. Carter, and Kent Bosworth will be seen as Sim Carter. The play opens tonight, and matinee performances will be given Wednesday and Saturday afternoons at 2:30 o'clock.

"The Dancing Girl."

This week's engagement at the Orpheum promises to be no less attractive and successful than the bill that filled the popular house at every performance last week. "The Dancing Girl," from the pen of Henry Arthur Jones, is the offering, and the popularity of the play, with the undisputed ability of the players and the elaborate and beautiful stage settings, are assurances that a hit will be made.

The leading characters in the piece are Driscoll, the dancing girl, the Duke of Guise, John Christensen, Sybil Drake, Faith Ives, David Ives and Reggy Slingsby, and these parts will be played, in the order named, by Miss Lucia Moore, Al Phillips, Joseph O'Meara, Miss Hendrie, Mabel Florence, Joe Greco and Roy Clements, with all other members of the company cast in roles peculiarly adapted to each. Briefly, the story runs as follows: Driscoll is a naughty Quaker girl, who adores the things of the world. She loves John Christensen, a humble engineer, but loves more the money of the Duke of Guise, whose mistress she is. The duke would like to give up his racy mode of life, but doesn't know just how to do it. Through the interceding of Faith Ives, John Christensen is led to spurn the love of her unworthy sister, and then Driscoll prevails upon the duke to marry her. He gives a promise, which he hopes to evade by suicide. Driscoll gives a reception, at which, Salome-like, she performs a dance. In the midst of it, her Quaker father, David Ives, enters and denounces her. The dancer reels in a faint and plunges head-first down the stairway. The chagrined duke seeks to end his shame by suicide, but is saved by Sybil, a crippled girl, whom he had once saved from being trampled to death, and who always said that she would yet "drag him from beneath the horses' feet." Driscoll dies, but the end of the last act sees peace and happiness just beginning to dawn for most of the other persons with whom the story deals. Mr. Clements' role is that of an English duke.

Besides the regular members of the company, at least a dozen extra people have been secured to take part in the performance, and special scenery is being painted for the staging.

Vaudeville at the Lyric.

A superior vaudeville show is offered at the Lyric this week, beginning at yesterday afternoon's matinee. The management thinks that it is a show that ought to get the money. During

the week just past the performance has played to capacity houses. Notwithstanding the rivalry of the park amusements, the house has continued to do good business, and a series of good shows are promised in the near future.

Albini, who is advertised as this week's headliner, deserves to be featured. He presents one of the most mystifying acts seen upon the American stage, and has earned the title of "King of Magicians." During his engagement at Madison Square Garden in New York, where he produced the most mystic entertainments ever presented, he challenged the cleverest professionals in the business to explain some of his feats of magic.

Strood and Thatcher present a whirlwind of fun in an original comedy sketch that is of their own creation. They receive their share of the applause. Joe Goodwin is a clever storyteller, and his humor is of a new brand distinctly his own.

The musical act of the Pendletons wins favor with the audience at the rise of the curtain, and holds their interest until the last. Jessie Allen is a clever little soubrette, who indulges in a singing and dancing specialty that is worth seeing. Leon Le Charles sings a new illustrated song. The motion pictures are of a humorous character.

Lyric Theatre

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4. From Cairo to the Pyramids.
5. Language of the Flowers.
6. And the Villain Still Pursued Her.

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